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"DOCTOR WHO"

SERIAL 5M

"SHADA" (W/T)

EPISODE TWO

| | |
|------------------------|--------------------|
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| | 1st, 2nd, 3rd | | |

TRANSMISSION

Saturday, 26th January, 1980

"DOCTOR WHO" EPISODE TWO 'SHADA'

CAST:

THE DOCTOR (+ FILM)
ROMANA
K9
PROFESSOR CHRONOTIS
CHRIS (+ FILM)
KEIGHTLY
SKAGRA (+ FILM)
SHIP {VOICE ONLY}
COLLEGE PORTER (+ FILM)

* * * * *

SETS:

Int. Professor's Room.
Int. Physics Lab.
Int. Skagra's Spacecraft
Int. Tardis Main Control.

* * * * *

LOCATIONS:

Ext. Field. (Day)
Ext. Streets {Day & Night}
Ext. College {Day & Night}
Ext. Physics Lab (Day & Night)

* * * * *

DM 1.

"DOCTOR WHO"

'SHADA'

EPISODE TWO

SUPPOSE CAM

Opening
Titles:

DM
96

1. INT. PROFESSOR'S ROOM.

(THE DOCTOR
AND ROMANA
SITTING
AMIDST THE
CHAOS OF
BOOKS.

THE PROFESSOR
IS IN THE
KITCHEN, MAKING
THE INEVITABLE
CUP OF TEA.

THEY LOOK AT
A FEW LAST
TITLES)

ROMANA: Dictionary.

THE DOCTOR: British Book of Wild Birds.

ROMANA: Alternative Betelgeuse.

THE DOCTOR: The Time Machine.

ROMANA: Chariots of the Gods.

(SHE FLINGS IT
AWAY IN DISGUST)

THE DOCTOR: No Ancient Law of
Gallifrey.

ROMANA: Do you really think it is
important.

THE DOCTOR: It's one of the artifacts
of Rassilon.

ROMANA: But other than it's historical
value.

THE DOCTOR: Yes. Each of the artifacts
was imbued with some power. The
meanings of most of them have been
lost, but the power remains. And the
rituals.

ROMANA: I just mouthed the words like
everyone else -

THE DOCTOR: What words?

ROMANA: At the Time Academy Induction
Ceremony - you know - "I swear to
protect the Ancient Law of Gallifrey -

Tog: { THE DOCTOR: "With all my might and
main and to the end of
my days I will with
{ ROMANA: justice and with honour
temper my actions and
my thoughts -"

THE DOCTOR: Pompous lot. All words, no actions. 26.4
2M2

ROMANA: My history books always made the old days sound very exciting. I loved the stories about Salyavin.

THE DOCTOR: Salyavin! Ah yes, he was my hero when I was a boy.

ROMANA: Really Doctor? A great criminal your hero?

THE DOCTOR: Well, criminal yes, but such style, such flair. Bit like me in that respect.

ROMANA: Did you ever meet him?

THE DOCTOR: No no. He was imprisoned before I was born.

ROMANA: Where?

THE DOCTOR: I've no idea. (HE CALLS OUT) Professor!

PROFESSOR: (OOV) Yes? ✓

THE DOCTOR: Salyavin was a contemporary of yours wasn't he? Do you know where he was imprisoned?

(CRASH HEARD FROM
THE KITCHEN.

THE PROFESSOR HURRIES
IN EXCITEDLY)

PROFESSOR: I've just remembered!

THE DOCTOR: We only just asked you.

PROFESSOR: What?

THE DOCTOR: Where Salyavin was
imprisoned.

PROFESSOR: Salyavin? I'm not talking
about Salyavin. Good riddance to
him. We must find the book.

THE DOCTOR: What do you think we're
looking for.

PROFESSOR: But I've just remembered.
There was a young man here earlier.
Came to borrow some books. He took
them whilst I was out of the room
making tea. He might have taken it.

THE DOCTOR: Who was he Professor?

PROFESSOR: Ah! If only I could remember,
Oh dear, I've got a memory like a ...
oh dear, what is it I've got a memory
like? What's that thing you drain rice
in?

THE DOCTOR: What was his name?

PROFESSOR: Um. Ah. Ermm...

- 5/2 -

ROMANA: Was he old? Young? Tall?
Short?

PROFESSOR: I remember! Sieve! That's
what it is. I've got a memory like
a sieve.

THE DOCTOR: Professor! Who took the
book!!

PROFESSOR: Ah, I don't remember his
name.

ROMANA: Please try.

PROFESSOR: Alright. A... No, it didn't
begin with A. B? No. C?

LINK

28.11
2M3

- 5/2 -

2. INT. CHRIS'S LAB. DAY.

(CHRIS AND
CLARE.

CLARE HAS
THE BOOK IN
HER HAND)

CLARE: Feels like paper, smells like
paper, doesn't behave like paper.
Plastic?

CHRIS: Not a single polymer in sight.

CLARE: Metal?

CHRIS: No crystalline structure whatsoever

CLARE: Crystal?

CHRIS: If it is, our Mr. Dalton's
got a lot of explaining to do. That's
what I mean. Yes I think it is a
crystal, no it can't be a crystal.
Half of it's stable all the time, half
of it none of the time. It behaves like
a super-conductor one minute and blows
up my equipment the next.

CLARE: What's it about?

CHRIS: What?

CLARE: The book. What's it about?

CHRIS: Well I don't know, do I? Reads like a cross between Chinese and algabra.

CLARE: Why don't you ask old whatisname.

CHRIS: Well that's the brooms thing to do I suppose.

CLARE: Is that why you haven't done it yet?

(CHRIS GRINS.

HE GETS HIS
COAT.

CLARE FILLS
THE KETTLE AT
THE SINK)

CHRIS: Make yourself at home.

CLARE: (CHEERFULLY) Thanks.

(CHRIS LEAVES)

3. INT. PROFESSOR'S ROOM. DAY.

(AS BEFORE)

PROFESSOR: M ... N ... O

(AFTER EACH LETTER
HE GIVES A PAUSE,
THEN SHAKES HIS
HEAD AS HE GOES
ON TO THE NEXT)

P ... Parsons, Christopher born 1951
graduated 1975 Honours Degree in
Chemistry currently engaged on Post
Graduate studies in Sigma Particles -

THE DOCTOR: (GENTLY) Where is he now?

PROFESSOR: Physics lab, I should think.
Turn left at -

THE DOCTOR: Yes, I know. And be
careful crossing the street, certainly.
I'll be back in two minutes or so.

(HE CROSSES TO THE
DOOR.

ROMANA GOES WITH HIM)

(QUIETLY) If I'm not back in an hour,
both of you get in the Tardis and lock
the doors. Put out an All Frequencies
Alarm and wait for the cavalry.

ROMANA: Cavalry?

THE DOCTOR: Never mind.

(HE GOES)

PROFESSOR: More tea, my dear?

ROMANA: Lovely. Two lumps, no sugar.

PROFESSOR: (KINDLY) Don't worry, he'll be alright.

4. INT. SKAGRA'S SPACESHIP.

(AS THE EXTERIOR
INDICATED, THE
SPACECRAFT IS
ULTRA FAST,
SLEEK AND DEADLY.
THE INTERIOR IS
IN THE SAME STYLE,
COMFORTABLE BUT
SPARTAN.

SKAGRA ENTERS
FROM A BULKHEAD
DOOR. HE IS
PUTTING HIS TIE
ON AND DOES NOT
NEED A MIRROR
TO DO SO. HE
PUTS THE JACKET
ON)

SKAGRA: My appearance?

(HE APPEARS TO
BE ADDRESSING
SOMEONE. NO-ONE
IS THERE. NO
TRICKERY WITH
INVISIBLE BEINGS -
THE WHOLE SHIP
RESPONDS AS AN
ENTITY IN ITSELF)

SHIP: Perfectly correct in every detail,
my lord.

SKAGRA: I am going to retrieve the book.
I shall return immediately.

SHIP: Very well, my lord.

SKAGRA: Have you disposed of the
carrion?

SHIP: As you directed, my lord.

(SKAGRA TAKES
THE DOCTOR'S
BAG CONTAINING
THE SPHERE AND
LEAVES.

THE EXIT DOOR
OF COURSE OPENS
OBEDIENTLY AHEAD
OF HIM)

2M4

TELECINE 1:

Ext. Field. Day.

SKAGRA appears in reverse order from his entry into his spaceship and walks towards his car.

Ext. Cambridge Streets. Day.

THE DOCTOR walking briskly along.

CHRIS walking briskly along. Both from opposite directions.

At one point the DOCTOR actually steps aside to allow CHRIS to pass.

They do not, of course, recognise each other.

Ext. Porter's Lodge. Day.

SKAGRA approaches. The same unsympathetic PORTER is there.

SKAGRA: Is the Professor alone now?

PORTER: (PUNCTILIOUSLY) The Doctor left a short time ago, sir.

SKAGRA goes on his way towards the Professors room without another word.

2M4

5. INT. PROFESSOR'S ROOMS. LATE AFTERNOON.

(PROFESSOR COMING
OUT OF KITCHEN)

PROFESSOR: Oh dear.

ROMANA: What's the matter?

PROFESSOR: I've run out of milk.

ROMANA: I think that's the least of
our problems.

PROFESSOR: I feel so stupid about
losing that book.

ROMANA: We'll find it.

PROFESSOR: I hope so. I do hope so.
You're shivering, are you cold?

ROMANA: No. It's just a feeling.
The sound of those voices unnerved me.

PROFESSOR: A cup of tea will make you feel better. Ah - no milk of course. I'll just pop out and get some.

ROMANA: I don't think that's a very good idea Professor.

PROFESSOR: Why not? It's the only way I know of getting milk. Short of keeping a cow.

ROMANA: We've got plenty.

(SHE INDICATES THE
TARDIS)

PROFESSOR: Oh yes, of course. Splendid.

(ROMANA GOES
TOWARDS AND
IS ABOUT TO ENTER
THE TARDIS)

Type forty isn't it? First came out when I was a boy you know. That'll give you an idea of how old I am.

ROMANA: I won't be a moment.

PROFESSOR: Yes you will. One of the main complaints about the type forty was that its kitchens were an intolerable distance from the control chamber.

ROMANA: I've hardly known the Doctor use them anyway.

(ROMANA SMILES
AT HIM AND GOES
INTO THE TARDIS.

THE PROFESSOR
EXAMINES THE
TARDIS, REMINISCING TO
HIMSELF)

PROFESSOR: Salyavin. Yes. Good
riddance to him. Good riddance.
Pah! Undergraduates.

(THIS LAST IS
IN RESPONSE TO
THE BABBLE OF VOICES
WHICH IS NOW AUDIBLE
OUTSIDE THE ROOM.

THERE IS A
KNOCK ON THE DOOR)

Come in!

(HE AUTOMATICALLY
HEADS TOWARDS
THE KITCHEN AS
PER USUAL.

AS SKAGRA ENTERS
CARRYING HIS
BLACK BAG)

(OFF) Have to be lemon tea I'm
afraid. No milk at the moment.
Girl's gone to get some.

(THE BABBLE
OF VOICES GETS
RATHER LOUDER
AS SKAGRA UNCLIPS
HIS BAG)

How many of their are you for
heaven sake? I haven't got many
cups.

2MS

(SKAGRA REMAINS
IMPASSIVE.

NOT GETTING ANY
REPLY, THE PROFESSOR
RE-ENTERS,
HE IS SLIGHTLY
CHILLED BY
SKAGRA'S PRESENCE)

SKAGRA: Professor Chronotis.

PROFESSOR: Who are you?

SKAGRA: I have come for the book.

PROFESSOR: Book? What book?

SKAGRA: You know what book. The
Book.

PROFESSOR: I don't know what you're
talking about. I don't have any
book. That is I have lots of books.
What book do you want.

SKAGRA: The book you took from the
Panopticon Archives.

PROFESSOR: What do you know of the
Panopticon?

SKAGRA: The Book Professor! You
are to give it to me.

PROFESSOR: On whose instructions?

SKAGRA: Mine Professor.

C

ZMS

PROFESSOR: Who are you?

SKAGRA: My name does not concern you. Give me the book.

PROFESSOR: I don't know where it is.

SKAGRA: If you will not give me the information voluntarily I will ... deduct it from you. I am sure there is much else in your mind that will of interest to me.

(HE HOLDS OPEN
THE BAG.

THE BLACK SPHERE
FLOATS UP
OUT OF IT.

IT BEARS DOWN
ON THE PROFESSOR)

PROFESSOR: What are you doing?
No ... No!

(THE SPHERE
ATTACHES ITSELF
TO THE PROFESSOR'S
FOREHEAD.

TOGETHER THEY
COLLAPSE)

SKAGRA: Do not fight it Professor.
Do not fight it or you will die!

TELECINE 2:

Ext. Physics Lab.
Cambridge. Early Evening.

The DOCTOR approaches
the Physics laboratories.

He enters.

END TELECINE 2.

6. INT. DOOR LEADING INTO CHRIS
PARSONS'S LABORATORY.

(THE DOCTOR
KNOCKS ON THE
DOOR AND ENTERS)

7. INT. CHRIS PARSON'S LABORATORY.

(CLARE IS
THERE WORKING
WITH THE
EQUIPMENT)

THE DOCTOR: Hello. I'm looking
for Chris Parsons.

CLARE: You've just missed him I'm
afraid.

(SHE HAS THE
BOOK BESIDE
HER)

THE DOCTOR: Aha.

CLARE: Can I give him a message?

THE DOCTOR: This isn't yours.

CLARE: No. It is yours?

THE DOCTOR: It belongs to some
friends of mine.

CLARE: Strange book.

THE DOCTOR: Strange friends. And
careless. Strangely careless. Why
did you take it?

CLARE: I didn't.

THE DOCTOR: I know.

CLARE: Look, what is all this about?

THE DOCTOR: What's what about?

CLARE: This book.

THE DOCTOR: Have you read it?

CLARE: Hardly. The writing looks more like an explosion in a spaghetti tree.

THE DOCTOR: (SLIGHTLY TAKEN ABACK)
Like what?

CLARE: Where does it come from?
What's it made of? Why did it make the spectrograph blow up?

THE DOCTOR: It did what?

CLARE: Yes.

(THE DOCTOR
STARES AT IT.
THEN BACK TO CLARE)

THE DOCTOR: Hello, I'm the Doctor.
You're ...?

CLARE: Clare. Clare Keightley.

THE DOCTOR: Can I have a look at
your spectrograph?

8. INT. TARDIS. MAIN CONTROL.

(ROMANA ENTERS
FROM ANOTHER
CHAMBER, CARRYING
A BOTTLE OF MILK.

SHE WALKS STRAIGHT
TO THE CONSOLE
AND STARTS TO OPEN
THE DOORS.

THEN SHE CHANGES
HER MIND)

ROMANA: K9?

(K9 COMES
INTO VIEW)

Mistress?

ROMANA: Do you want to come out
and be useful? This doesn't seem
to be just a social visit after all

K9: Affirmative Mistress. My
function is to assist you.

ROMANA: Well you can tell me how
old this milk is for a start.

K9: (SNIFFING THE BOTTLE) It
has been in the stasis preserver
for only thirty years. It is perfectly
fresh.

ROMANA: Good. Come on, I'll
introduce you to the Professor.

9. INT. PROFESSOR CHRONOTIS'S ROOMS.

(SKAGRA HAS GONE.

THE PROFESSOR IS
LYING APPARENTLY DEAD
ON THE GROUND.

THE ROOM IS IN A
FAR GREATER MESS
THAN BEFORE.

ROMANA AND K9 COME
OUT OF THE TARDIS.
THE PROFESSOR ISN'T
IN THEIR IMMEDIATE LINE
OF VISION.

ROMANA TURNS TO
CLOSE THE TARDIS
BEFORE SCENE HAS CHANCE
TO SINK IN)

ROMANA: I've got the milk!

(SHE TURNS AND
REGISTERS THE
SCENE)

Professor!

(SHE STOOPS DOWN
BESIDE HIM TO
EXAMINE HIM.

THERE COMES A
KNOCK AT THE DOOR.

SHE LOOKS UP
IN ALARM)

- 24/2 -

ROMANA: (ANXIOUSLY) Who is it?

(ENTER CHRIS
PARSONS)

CHRIS: It's me. I just came back
to ...

(THE SCENE
REGISTERS)

What's happened? Is he alright?

ROMANA: I don't know. I think he's
dead.

K9: Negative Mistress. He is alive
but he is in a deep coma.

CHRIS: But what's happened to him?

K9: Processing data.

ROMANA: (TO CHRIS) Do you know him?

CHRIS: Hardly at all. He just lent
me a book.

ROMANA: A book! That's what we've
been looking for! Are you what'sisname,
Chris Parsons?

CHRIS: Yes.

ROMANA: Have you got it - the book?

CHRIS: No. I left it back at the Lab.
I couldn't understand -

ROMANA: Isn't the Doctor with you?

- 24/2 -

CHRIS: Well I didn't know the Professor was ill.

ROMANA: No, the Doctor.

(CHRIS LOOKS
PUZZLED)

K9: Mistress. The Professor has been subjected to psycho active extraction.

ROMANA: Will he be alright?

K9: Physical prognosis fair. Psycho prognosis uncertain.

CHRIS: Is that a robot dog?

ROMANA: Yes.

CHRIS: Neat.

(ROMANA IS SLIGHTLY
PUT OUT BY THE FACT
THAT CHRIS ISN'T
MORE ASTONISHED)

ROMANA: K9, you said psycho active extraction?

K9: Affirmative Mistress. Someone has stolen part of his mind.

CHRIS: What did your dog say?

K9: Part of his mind has been stolen. His attempts to resist have caused severe cerebral trauma. He is weakening fast.

CHRIS: Is this all for real?

ROMANA: Do you want to be useful?

CHRIS: Well, if I can.

ROMANA: Go and get the medical kit out of the Tardis.

CHRIS: The ...?

ROMANA: Over there. Go in, first door on the left, down the corridor, second door on the right, large white cupboard opposite the door, metal case top shelf.

(CHRIS BOGGLES)

CHRIS: I thought you were pointing at the Police box.

ROMANA: I was.

CHRIS: But ...

ROMANA: Please get it.

(CHRIS SHAKING HIS
HEAD GOES OVER TO
THE TARDIS, PUSHES
THE DOOR OPEN
AND STEPS IN.

HE INSTANTLY STEPS OUT
AGAIN, BOGGLING HE LOOKS
ROUND THE SIDES OF THE
TARDIS)

Hurry up! (cont ...)

(HE RE-ENTERS)

34.45.
246.
↓

ROMANA: (cont) Professor? Can you hear me? Professor?

K9: Mistress. His mind has gone.

ROMANA: You just said part of it.

K9: Affirmative. The part that is left is totally inert.

ROMANA: Professor!

K9: No response Mistress.

(CHRIS STEPS OUT OF
THE TARDIS WITH THE
MEDICAL KIT)

CHRIS: How do you ... have you got a patent for that thing?

ROMANA: Have you got the kit?

CHRIS: Here.

(SHE OPENS THE CASE
AND TAKES OUT A
SORT OF COLLAR
TYPE AFFAIR THAT SHE PUTS
ROUND THE PROFESSOR'S
NECK. LIGHTS
FLASH ACROSS IT)

What are you doing to him?

ROMANA: He's breathing and his hearts beating so his autonomic brain is still functioning. This collar can take over those functions and leave his autonomic brain free.

CHRIS: What good'll that do?

ROMANA: He should be able to think
with it.

CHRIS: Think with his autonomic brain?
The human brain doesn't work like that.
The different functions are ...

ROMANA: The Professor isn't human.

CHRIS: Ah.

10. INT. CHRIS PARSON'S LAB. EVENING.

(THE DOCTOR IS EXAMINING
THE DAMAGED SPECTROGRAPH.

CLARE HOVERING
ROUND HIM)

THE DOCTOR: The Book must have stored
up vast amounts of sub atomic energy
and suddenly released them when the
machine was activated. Does anything
strike you about that?

CLARE: What?

THE DOCTOR: It's a very odd way for a
book to behave.

(HE PICKS UP THE BOOK
AND EXAMINES IT)

CLARE: I would have thought that
was obvious.

THE DOCTOR: Never underestimate the
obvious.

CLARE: But what does that tell us?

THE DOCTOR: Nothing. Obviously.

CLARE: Well?

THE DOCTOR: So obviously it was meant
to tell us nothing. Exactly the
opposite function of a book
Therefore ...

11. INT. SKAGRA'S SHIP.

(SKAGRA IN FRONT OF
THE SCREEN. NEXT TO
THE SCREEN IS A SMALL
VERSION OF THE CONE
FROM THE BEGINNING OF
EPISODE ONE. THE
SPHERE IS SITTING ON
TOP OF IT)

SKAGRA: Playback!

(ON THE SCREEN WE
SEE PROFESSOR'S POV
OF SKAGRA FROM THEIR
CONFRONTATION)

Further back.

(THE PICTURE DISTORTS
AND IS REPLACED BY A
PROFESSOR'S POV OF
THE DOCTOR AND ROMANA
IN HIS ROOM.

THE PICTURE IS LARGELY
CLEAR, BUT THE DOCTOR
AND ROMANA ARE HEAVILY
BLURRED AND DISTORTED.

THEIR FACES ARE
UNRECOGNISABLE.

SKAGRA ANNOYED BY THIS)

Trace memories of the Book. (cont ...

(WE SEE THE POINT
.. AT WHICH CHRIS PARSONS
FIRST CAME INTO THE
ROOM, BUT THE PICTURE
OF CHRIS IS TOTALLY
OBLITERATED)

SKAGRA: (cont) He had great mind
control. Find any trace of the book
at all!

(THE PICTURE BEGINS
TO BREAK UP
COMPLETELY)

A brave man. The effort will almost
certainly prove fatal.

37-88
247.

12. INT. PROFESSOR CHRONOTIS'S ROOMS.

(AS BEFORE)

ROMANA: The collar is functioning.
Is there any trace of conscious
thought in his mind K9?

K9: Too early to tell mistress.
Another few seconds.

CHRIS: Good.

ROMANA: What do you mean good?

CHRIS: When you work as a scientist
you don't always know where you're
going, or that there is even anywhere
to go, that there aren't going to be
big doors that stay permanently shut
to you. But I look at all this stuff
of yours and I know that a lot of things
that seem impossible are possible. So
good. I take it that you're ...

ROMANA: Romana.

CHRIS: No, I mean that you're ... not
from Earth.

K9: Mistress. The Professor's
condition is rapidly deteriorating.

ROMANA: Isn't there anything we
can do?

K9: Negative Mistress, the condition
is terminal.

ROMANA: But is he thinking? Can he hear us?

K9: There is very slight conscious thought taking place.

ROMANA: Can he talk?

K9: Negative. The speech centres of the brain are inoperative.

CHRIS: Well your collar was a nice idea but ...

ROMANA: Shhh!! Wait a minute.

(SHE PUTS HER HEAD
DOWN ON THE
PROFESSOR'S
CHEST)

K9, can you amplify his heart beat?

K9: Affirmative Mistress.

(HE PUTS HIS PROBE ON
THE PROFESSOR'S CHEST.
WE HEAR HIS HEART
BEAT.

IT IS QUITE FAST
AND VERY IRREGULAR)

ROMANA: Brilliant!

CHRIS: What?

ROMANA: The Professor is a brave and clever man. Listen.

CHRIS: I don't understand.

ROMANA: He can't talk, but he's interfering with the collar. He's beating his heart in Gallyfrayan morse! I can hear you Professor. What do you want to tell us?

(THE HEART BEATS PAUSE
VERY BRIEFLY,
THEN STARTS AGAIN.

ROMANA SPELLS IT OUT
TO HERSELF)

"Beware ... the ... sphere ... Beware
... Skagra ... Beware ... Shada ..."

(THE BEATS GRIND
TO A HALT)

K9: He is dying Mistress.

ROMANA: Professor!

K9: All life function has now ceased mistress. The Professor is dead.

TELECINE 3:

Ext. A deserted back
Street in Cambridge.
Night.

THE DOCTOR is hurrying
along clutching the book.
He becomes aware of the
sound of the thin babble
of voices.

He looks around
apprehensively. He turns
a corner.

There, standing in the
pool of light beneath a
street light is SKAGRA.
The bag is beside him on
the ground. He holds the
sphere in front of him in
one hand.

THE DOCTOR stops.

THE DOCTOR quickly slips
his hand with the book
under his coat.

SKAGRA: Doctor.

THE DOCTOR: (NERVOUSLY) Yes, Who are
you? .

SKAGRA: I am Skagra. I am the one wh
wants the Book.

THE DOCTOR: Ah well, you can't have
it I'm afraid. I've hidden it.

SKAGRA: (MOCKINGLY) Hidden it?

THE DOCTOR: Yes. I will be taking it to a place of safety.

SKAGRA: Where?

THE DOCTOR: Oh just a little place I have in mind.

SKAGRA: Doctor, you will give to me everything you have in your mind... Your mind shall be mind!



39.05
248

The sphere rises and floats towards THE DOCTOR unhurriedly.

THE DOCTOR BACKS AWAY.
The sphere continues towards him. THE DOCTOR turns. He starts to run. The sphere moves after him at the same pace, inexorably.

SEQUENCE as directed, down deserted streets. However THE DOCTOR twists and turns, the sphere is there behind him.

The sphere is simply allowing him to exhaust himself.

At one point, halfway through the chase, THE DOCTOR stumbles, causing him to drop the book. He doesn't realise this till he has gone on a few more paces. He glances back, sees it, and for a moment debates with himself going back to get it, but the sphere presses on implacably after him. He has to continue running.

After he has passed into a new street we CUT BACK to see SKAGRA picking up the book with a quite smile of triumph.

THE DOCTOR, attempting to
shake off the pursuing
sphere turns into a small
street.

It turns out to be a blind
alley.

He runs to the end. There
is no other way out.

He makes a hopeless attempt
to scale the high wall at
the end.

He drops down again, and
turns to face the on coming
sphere.

END TELECINE 3.

SUPOSE CAM

End
Credits:

FADE OUT

39-45
2/19